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Far from the madding crowd, in that sanctum sanctorum of art, the Durand-Ruel galleries, I found a collection of Robert Vonnoh's pictures. There were twenty portraits, twenty landscapes, and several studies. It was probably the first time one man had the courage to exhibit so many portraits; to run the gauntlet of unfavorable press comment is too serious a matter. That uninteresting and stiff people order portraits is true, and pity 'tis 'tis true. Mr.

Vonnoh has posed the women well and the children charmingly. One feels in the stiffness of the men that the sitter is at fault, not the artist. Was David the psalmist a painter of portraits when he said, "The Lord taketh not delight in the legs of a man?"

In the children's portraits one feels Mr. Vonnoh's love for the little ones of whom he says, "They are as nearly angels as possible. They do not mask themselves. Their utter lack of ego is charming." All the portraits show marked individuality, the poses are varied, the color scheme pleasing, the brushwork easy and frank—not over-refined. Mr. Vonnoh's pictures are carefully thought out beforehand. He makes no changes and his sitters give him from six to twenty poses of one or two hours each.

His landscapes are interesting per se, and also as showing the development of impressionism. Looking closely, one sees the artist's joy in pure color, the fun he has had in using big brushes and the palette knife, in putting paint on direct from the tube, in "loading," in scraping down. His work is spontaneous, vital. These landscapes show nature in different phases and seasons, as the titles indicate,—"Wet Weather," "Winter Sunlight," "Evening at Dalarö, Sweden," "December Morning," "Afternoon Glow," "November," "Spring Afternoon." The picture which crowns the collection is the "Poppy Field." All who have seen in France or Italy the superb fields of yellow grain ablaze with poppies, fragile and flickering like flames in the slightest suspicion of a breeze, will enjoy this counterfeit presentment. It is to be hoped it will be bought for some museum of art, to be "sunshine in a shady place," and a joy forever to eyes condemned to city sights. The artist spent two years studying this poppy field. One day a friend called, and when informed by Mrs. Vonnoh that her husband was out painting a poppy field, exclaimed: "What! At his age!! He ought to have better sense." After the two years under Dame Nature's instruction this picture was painted in a studio twenty feet long. Mr. Vonnoh laughingly said, "I injured my heels running back against things."

ROBERT W. VONNOH'S PICTURES

Robert Vonnoh was born at Hartford, Conn., in 1858. His Huguenot ancestors settled in Saxony. At the tender age of ten days Robert Vonnoh was taken to Boston, so he is virtually a Bostonian. His elementary work was done at the Massachusetts Normal Art School, where he was afterward instructor, for like most artists he was not born with a silver spoon in his mouth. This teaching enabled him to go abroad to study, and in two years' time he exhibited in the Salon. From 1883 to 1887 he developed himself in the direction of portrait painting. His portrait orders made it possible for him to go abroad again soon, and with absolute freedom he went in for uninterrupted out-of-door study of color. He experimented in his work as Edison does in his. "It is intellectual business. I work it out from a logical beginning to a logical end." From his artistic standpoint he arrived at the same conclusion regarding light and color as has Dr. William Thompson, the oculist, scientifically. The pulsation of light and color on the retina of the eye is like the vibration of sound on the drum of the ear. After these two years of study and experiment he saw for the first time Monet's work. The gospel of impressionism which Monet preached had not penetrated to the fields where Vonnoh was painting, but the still small voice of nature had been heard and heeded. Returning to America he found Benson and Tarbell experimenting, struggling with the color problem. "This new movement goes on like a wave. The excrescences will be thrown off."

Mr. Vonnoh indulged in a few reminiscences, laughing delightedly. "My teacher in the Massachusetts Normal Art School used to say, 'Vonnoh is a failure. He went in to become a teacher and came out an artist.'"

TABLE OF ART EXHIBITS: AMERICAN AND FOREIGN

PARIS		MUNICH	
May		Exhibition of the "Secessionists"—May 31-October 30	
Exhibition of Paintings by M. Renoir—May 29-June 20		Exhibition of the Society of Artists—June 1-October 30	
June		NEW YORK	
Exhibition of Original Works by Painter-Engravers—closed June 25		August	
Exhibition of Pictures by Gustave Maincent—June 1-15		Exhibition of Proof Impressions of the Works of Charles Burt	
Exhibition of Drawings, Water Colors, and Works of Art by Mme. Egoroff—June 1-30		BOSTON	
International Exhibition of Modern Books—opened June 9		July	
Exhibition of the Paintings of M. de la Perche-Boyer—opened June 10		Exhibition of Turner's "Slave Ship" Museum of Fine Arts	
LONDON		COMING EXHIBITIONS	
June		Paris—Exhibition of the Works of Gavarni—November	
Exhibit of the Home Arts and Industries Association		Venice—Second International Exhibition—April 22-October 31, 1897	
Exhibit of Designs for Posters, Etc., by Louis J. Rhead		Florence—Fine Art Exhibition—Opens November	
Summer Exhibition of the Dudley Gallery—June and July		Stockholm—International Art Exhibition, 1897	
August		Copenhagen—International Art Exhibition, 1897	
First Exhibition of English Mediaeval Paintings		Boston—Exhibit of Mr. Vonnoh's Works—November	
Exhibition of Water Colors by H.G. Hine Fine Art Society		Boston—Winter Exhibition of the Art Club—December 4-January 9	
Exhibition of Studies and Sketches by Royal Institute of Painters in Water Colors		Boston—Exhibit of Lithographs by J. J. Shannon—November, at Hart's	
		Pittsburg—Fall Exhibition Carnegie Art Galleries—Open November 3	
		St. Louis—Exhibition of Art Association—October	
		Montreal—Architectural and Arts and Crafts Exhibition—October 8, 1896	